



EFFECTIVENESS OF THE ALLEGORY AND ANALOGY IN TEACHING PHRASAL VERBS

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Abstract: Phrasal verbs are one of the most difficult types of vocabulary to learn a language for ESL/EFL learners whose L1 is a non-Germanic language due to its multiple meaning and word construction. Traditionally, students were taught to learn meanings of phrasal verbs by heart and these would be kept in short term memory and difficult to remember in a longer period. Allegory and analogy are the method of emphasizing on cognitive performance to stimulate students to guess the meaning of phrasal verbs and this will help to have them kept in the learners' long-term memory. The present study aimed to investigate the effectiveness the metaphor technique in teaching phrasal verbs.

Keywords: allegory, analogy, metaphor, phrasal verbs, acquisition, retention of phrasal verbs.

Current studies have shown that rather than a figure of speech, an analogy is more of a logical argument. The presenter of an analogy will often demonstrate how two things are alike by pointing out shared characteristics, with the goal of showing that if two things are similar in some ways, they are similar in other ways.

There are circumstances where either a simile or an analogy is the more appropriate vehicle for getting your point across. However, coming up with a great metaphor may be your best bet in many situations. A metaphor carries so much more power than a simile, because it's direct. Using "like" or "as" to make an open comparison will often diminish the vivid visual you are trying to paint in the reader's mind.

Likewise, a spot-on metaphor will spark instant understanding for a reader, without the elaboration that an analogy requires. From here, we will examine specific ways to use metaphor in your blog posts. Headlines, openings, themes, calls to action and more can all benefit from the use of metaphor, as long as the metaphors do not suck.

A metaphor (from the Greek "metaphor") is a figure of speech that directly compares one thing to another for rhetorical effect. While the most common metaphors use the structure "X is Y," the term "metaphor" itself is broad and can sometimes be used to include other literary terms, like similes. One of the most famous examples of metaphor in the English language comes from William Shakespeare's *As You Like It*. In it, the playwright writes: All the world's a stage, and all the men and women merely players. Shakespeare is comparing the world to a stage by saying one is the other? However, he does not believe the world is a literal stage; the comparison is rhetorical. By comparing the world to a stage, and the people in the world as players on it, he is inviting us to think about the similarities between the two, and by extension, the meaning of human nature and our place in the world. Metaphor is a comparison of two different phenomena, which share some common points. It is a kind of condensed simile that some parts of it, like topic or similarity markers are deleted to convey the meaning connotatively. The first definition of metaphor is expressed by Aristotle as "a shift carrying over a

word from its normal use to a new one" [Richards 2002]. For instance in the sentence, 'the customer is king', many qualities a king has, like influence, importance, power and so on are attributed to a customer. In the condensed metaphor 'a ship of state', the captain of the ship represents the government, the sea represents the flow of time, bad weather indicates a crisis and lack of wind signifies economic stagnation. In literary translation, metaphor is primarily considered a figurative expression by which a word or phrase is altered from its literal reference to a new and often wide field of reference. In this case, Shaw [1972] defined metaphor as follow: "A figure of speech in which a word or phrase is applied to a person, idea or object to which it is not literally applicable. A metaphor is an implied analogy which imaginatively identifies one thing with another. A metaphor is one of the tropes, a device by which an author turns, or twists, the meaning of a word. [Moeinzadeh, 2006]". New mark [1988] defined metaphor as: "Any figurative expression: The transferred sense of a physical word; the personification of an abstraction; the application of a word or collocation to what it does not literally denote. Metaphors may be 'single' (one-word) or 'extended' (a collocation, an idiom, a sentence, a proverb, an allegory, a complete imaginative text" [New mark 1988] stated that the main purpose of metaphor is to describe an entity, event or quality more comprehensively and concisely and in a more complex way than is possible by using literal language Metaphor is more imaginative and artistic than simile, as it makes language more powerful and takes the reader toward the emotional thoughts. On the one hand, it is like simile, with one of the parts (topic, image or sense) being implicit; on the other hand, it is like metonymy, as it takes away the reader from the reality and makes him closer to the figurative world. Metaphors have been categorized in different ways by different linguists. Aristotle differentiated between simple or double metaphors, current or strange metaphors and common or unused metaphors. [Broeck, 1981] presented "two categories of metaphor as lexicalized and conventional" [Miremedi, 2003]. The first one refers to the lexical entities that have lost their individual word semantic specifications and have become a certain language's lexical entity chunks. The second one refers to fixed and common metaphors in any language that can be easily recognized.

An extended metaphor is a rhetorical technique that explains a concept by directly mentioning another concept and drawing multiple parallels between them. It is often used to explain a complex idea — allowing readers or listeners to visualize it in terms that they already understand. In a sense, it's exactly what it says on the tin: a metaphor that takes the comparison a few steps further.

Of course, every extended metaphor has its limits. You very rarely find perfect analogies that seamlessly map one idea onto another — so this is where someone might say that a metaphor is "falling apart":

The publicist is the, er, punter... helping the team get better field position after a few setbacks?

You may already have picked up on a few key reasons why writers use extended metaphors. They can help explain a complex idea in simple terms. The example of the football team is an attempt to communicate the interpersonal dynamics of an author-publisher relationship.

Some authors use them for humor — purposefully mining the absurdity of a torturously drawn-out metaphor for comedic effect. After a while, comparing a government cabinet to v8 engine just gets silly: "the secretary of agriculture is the carburetor — supplying the pistons (the population) with fuel (grain) and air (dairy)." Perhaps most importantly, writers use extended metaphors to evoke emotions and imagery when they're writing about something that's abstract. One of the most commonly cited metaphors comes from Shakespeare's *As You Like It*. Jaques, a cynical nobleman, ruminates on the idea of free will and the significance of the individual through the metaphor of a play.

*All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances;
And one man in his time plays many parts,*

His acts being seven ages.

Instead of waxing on about predeterminism, Shakespeare asks you to think of an actor following the stage directions and reading his lines. He deals with an intellectual idea by imbuing it with an emotional and visual hook. Audiences might struggle to “see” existential dread — but they can easily imagine metaphorical actors going through the motions night after night (and twice on wednesdays).

Example #1: ROMEO AND JULIET BY WILLIAM SHAKESPEARE

But soft! What light through yonder window breaks?

It is the east, and juliet is the sun!

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief.

Decoded: in this soliloquy, romeo compares the object of his affection to the sun: a radiant, untouchable figure. Extending the analogy, he wishes that she would rise quicker and chase away the moon, which pales in comparison to the beauty of juliet.

EXAMPLE #2: “STILLBORN” BY SYLVIA PLATH

These poems do not live: it's a sad diagnosis.

They grew their toes and fingers well enough,

Decoded: in a particularly morbid example of her work, plath describes the pain of her craft — comparing the labor of writing a disappointing poem with the trauma of losing a child at birth. One can imagine that the fingers and toes are meant to represent the rhythm of her verse and the concepts behind a poem: conceptually perfect, yet somehow tragically lacking.

Allegory is most often defined as “an allegorical expression of all the values of being, widespread in the Middle Ages and the era Renaissance.” Few acknowledge her "survival" in the modern era, while even denying the value of the works in which she found its continuation. M. Buning states that “many modern scholars and critics alike refer to allegory in a disparaging or superficial form.” J. Whitman believes that the reason according to which researchers do not like allegory, is that

it “supposedly dictates the direction for literary commentaries and limits their freedom of thought”. However, it is far away not so, since allegory is not closed, but, in fact, open structure of semantic meanings. M. Buning insists that the allegory is ambiguous and is always capable of acquiring new content and interpretations, “therefore it contains enough hermeneutic freedom for criticism.”

To conclude, issues were considered as a metaphor allows writers to express the nuances of emotions, experiences of images and so on, for which there is no standard special vocabulary. A particularly apt metaphor can become the standard for a language. Combining concepts and vocabulary in a new way is also fun not only for the reader, but also for the writer. When studying metaphors, we considered how the authors of works use metaphors when expressing thoughts. Metaphors allow authors to present or summarize a very complex idea that develops throughout part or all of the text.

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